

Good-bye, Sweetheart, good-bye.

FOLKESTONE WILLIAMS.

JOHN L. HATTON.

Andante con moto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The left hand plays a bass line in bass clef, starting with a half note G3, followed by quarter notes A3, B3, C4, and a half note B3. The tempo is marked *Andante con moto.* Dynamics include *p* (piano) and *cresc.* (crescendo).

1. The bright stars fade, the morn is break - ing, The
 2. The sun is up, the lark is soar - ing, Loud

p legato.

The first system shows the vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "dew - drops pearl each bud..... and leaf, And I from thee my
 swells the song of chan - ti - cleer; The lev - 'ret bounds o'er". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand.

leave am tak - ing With bliss too brief, with bliss..... with
 earth's soilt floor - ing, Yet I am here, yet.....

cresc.

The second system continues the vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "leave am tak - ing With bliss too brief, with bliss..... with
 earth's soilt floor - ing, Yet I am here, yet.....". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand.

*dim.**pp ad lib.*

bliss..... too brief. How sinks my heart with
 I..... am here. For since night's gems from

colla parte.

The final system shows the vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "bliss..... too brief. How sinks my heart with
 I..... am here. For since night's gems from". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. Dynamics include *dim.* (diminuendo), *pp ad lib.* (pianissimo ad libitum), and *colla parte.* (colla parte).

p dim.

fond a-larms, The tear is hid - ing in mine eye; For
heav'n did fade, And morn to flor - al lips doth hie, I

cresc.

con moto.

time doth thrust me from thine arms; Good - bye, sweet-heart, good -
could not leave thee, though I said "Good - bye, sweet-heart, good -

pp

- bye— Good - bye, sweet-heart, good - bye,— For
- bye— Good - bye, sweet-heart, good - bye.— I

cresc. molto.

time doth thrust me from thine arms; Good-bye, sweet-heart, good-bye.
could not leave thee, though I said "Good-bye, sweet-heart, good-bye."

colla voce. *mf* *a tempo.* *cresc.*

p